The EDISON KINETOGRAM

VOL. 5 London Edition

TRADE MARK Thomas A Edison

May 15, 1912 No. 3

SCENE FROM

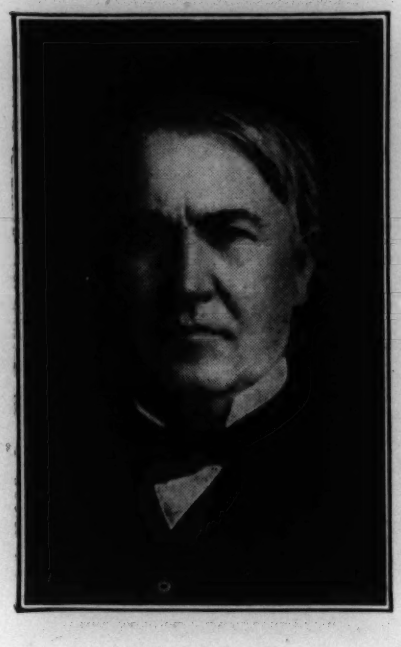
THE HEIR APPARENT

FILM No. 6992

Released June 5th, 1912

EDISON FILMS TO BE RELEASED on June 1, 5, 8 & 12, 1912

Vol. 5 MAY 15, 1912 No. 3



THOMAS A. EDISON, to whom the world owes the Moving Picture Idea.

Edison Kinetogram

A Semi-Monthly Bulletin of Moving Picture News, with the emphasis on Edison Films and Kinetoscopes.
Published by THE EDISON MANUFACTURING CO., Ltd.
City Offices: 25, Clerkenwell Road, London, E.C.,
& Edison Works, Willesden Junction, London, N.W

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Edison Release Days: Every Wednesday and Saturday

EDISON FILMS

To be released on June 1st, 5th, 8th & 12th, 1912

The Yarn of the "Nancy Bell"

By Sir W. S. Gilbert

(COMEDY)

Released June 1st, 1912

Film No. 6991 **Copyrighted, March, 1912** **Code, Vorkstok** **Approx. Length, 970 feet**

CAST OF CHARACTERS

THE ELDERLY NAVAL MAN ..... MARC McDERMOTT
THE CAPTAIN ..... WILLIAM WADSWORTH
THE COOK ..... WILLIAM BECHTEL
THE MATE ..... CHARLES OGLE
THE BO'SUN ..... EDWARD O'CONNOR
THE MIDSHIPMITE ..... YALE BOSS
CREW OF THE CAPTAIN'S GIG ..... BARRY O'MOORE, WILLIAM WEST, JOHN STURGEON, GEO. DOWLING
THE TOURIST ..... EDWARD BOULDEN

THIS film arrangement of Gilbert's humorous verses has been put on in the form of a burlesque. Even the scenery and properties are absurd, and the make-ups and costuming of the comic sailors are wonderful to behold.

The story begins by the finding of an elderly naval man by a traveller, and the former's recital of the verse,

"Oh, I am a cook and a captain bold,
And the mate of the Nancy brig,
And a bo'sun tight, and a midshipmite,
And the crew of the captain's gig."

Upon the inquiry as to how he can be all three different people, his recital proceeds with the comic wreck of the good ship "Nancy Bell," after which the survivors jump overboard into the painted waves and make for the shore. The next situation indicates that

"For a month we'd neither wittles nor drink,
Still a-hungry we did feel,
So we drawed a lot, and, accordin' shot
The captain for our meal."

A large paper cannon dispatches the captain. And the succeeding scenes show the disappearance into the pot of the mate, the midshipmite, the bo'sun tight and the crew of the captain's gig. The effect of these scenes is ludicrous in the extreme, and we are all prepared to laugh at the consternation shown in the face of the lone mariner when, after having made way with all his fellow seamen, a small ship appears on the horizon, fires a gun, and supposedly rescues him from having to eat himself. As he finishes his tale of war we fade back to the original scene where the apparitions of his former shipmates appear, and we can well believe with him that

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And I never lark nor play,
But sit and croak, with a single joke."

Posters for this subject will be issued.

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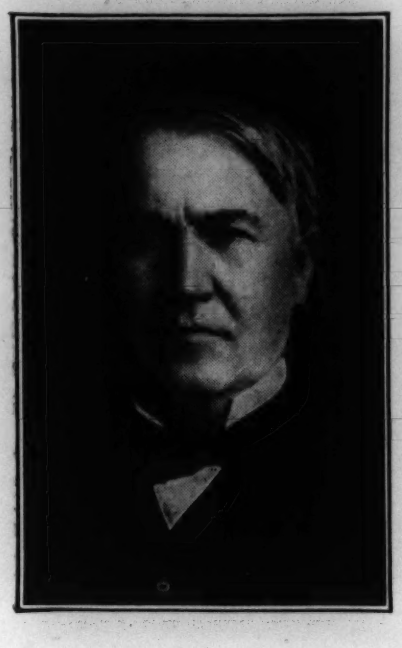

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New York City Street Cleaning

(DESCRIPTIVE)

Released June 1st, 1912

Film No. 6982 **Copyrighted, February, 1912** **Code, Vorhecht** **Approx. Length, 425 feet**

AMONG the hundreds of departments and branches of any great municipal government there is none which is kept more constantly at work than the street cleaning department. In a great metropolis like New York, a small army of men is employed day and night in the never-ending battle against dirt. The big snow-storms always plunge the street cleaning department into almost superhuman efforts to clear the streets of their traffic-blocking blanket. Thousands of men are pressed into service and are afforded an opportunity to earn a little extra money.

Upon the efficiency and energy of this department depends to a very great extent the health of a city's inhabitants. Accumulating dust means breeding bacteria, which it needs but a fair wind to scatter broadcast through the city. Garbage cans are the mecca of the fly—holder of all records as a germ distributor.

With the co-operation of the New York Street Cleaning Department the Edison Company has produced a film that will enlighten the outsider as to the various methods employed in this city.

First there is the ordinary sweeper which sweeps the streets, brushing the dirt to one side, where it is at once picked up and carted away. A recent innovation is the pneumatic sweeper which sweeps and picks up the dirt simultaneously.

The latest type of flushing machine now in use has a gasoline engine which forces the water to the pavement under a pressure that washes it absolutely clean.

For wet pavements the squeegee, with its revolving rubber drums, serves both for cleaning and drying. Add to this the various hose gangs, and you begin to realize what the work means.

The disposition of garbage and refuse is perhaps a mystery to many, but this is done during the night, so that only the early riser encounters the carts on their way to the receiving scows on the river front.

From the refuse of the city has been built an entire island in Long Island Sound, known as Riker's Island. Here when it has reached the proper size the city proposes building a new prison.

The garbage is taken down the bay to Barren Island, where it is thrown into huge vats, boiled, pressed, dried, and then ground into fertilizer, from which a considerable revenue is derived.

The Heir Apparent

By Marion Brooks

(DRAMATIC)

Released June 5th, 1912

Film No. 6992 **Copyrighted, March, 1912** **Code, Vorkvormig** **Approx. Length, 1050 feet**

CAST OF CHARACTERS

HIS SERENE HIGHNESS, DUKE HUMBERT ....MARC McDERMOTT
HIS ROYAL HIGHNESS, DUKE RUDOLPH .... GEORGE LESSEY
VON BULON, his Aide .... .HAROLD M. SHAW
A MEMBER OF THE ROYAL HOUSEHOLD .....WALTER EDWIN
CLARA, a young American artist ....MIRIAM NESBITT

CLARA LANGHAM, an American girl, studying art in Europe, is out sketching one day when a handsome young stranger approaches and warns her that she is trespassing upon the royal domains. This chance meeting leads to a better acquaintance, and then to love. The young man, who calls himself Rudolph Kohler, is in reality Duke Rudolph, the heir-apparent.

Duke Humbert, Rudolph's father, has been ill for some time, and when the anniversary of the country's freedom arrives, is unable to take his place at the head of the procession. It is therefore decided that Rudolph go in his place.

Clara has a seat in the grand stand, and as the procession approaches she sees a man crouching beside her with a revolver in his hand. Fearing mischief, she watches him, and as he springs forward to fire she grasps his arm and the shot goes wild. He is soon overpowered, and as Clara is lifted to her feet she finds herself face to face with Rudolph, and she realizes that it was her lover whom she saved from assassination.

After the parade, Rudolph hurries to her and begs her to become his wife. Owing to his station she refuses, but he assures her that he will overcome all obstacles, and so she consents.

But Rudolph finds that his father will not consent to the union, and so he resigns all claim to his inheritance and decides to marry her at once. He instructs his comrade, Von Bulon, to take his sister and Clara to his own place, where he will join them with a priest. They have hardly arrived when Von Bulon discovers a party of officers in a hilarious mood dismounting. He succeeds in hiding the girls in the next room just as the officers, led by Rudolph's cousin Michael, burst into the room. They find a glove which Clara has dropped, and at once demand to see the woman. Von Bulon is dragged from the door, and Michael enters the room and is dragging the terrified Clara out, when Rudolph enters, and, taking in the situation at a glance, hurls Michael to the floor. This results in a challenge which Rudolph accepts. The next morning he is seriously wounded, and Von Bulon is sent to inform his father. Duke Humbert relents when he hears of Rudolph's wound, and at once goes to him. Here for the first

(Continued on page 7.)

The Baby

By H. B. Marriott Watson

(COMEDY)

Released June 5th, 1912

Film No. 6995 **Copyrighted, March, 1912** **Code, Vorladung** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

MR. MORETON..... MARC McDERMOTT
JACK, a costermonger..... BARRY O'MOORE
LILY, his wife..... ELSIE McLEOD
KEEPER OF THE PUBLIC HOUSE..... HARRY EYTINGE
HIS WIFE..... MRS. WALLACE ERSKINE
THE BARMAID..... MRS. C. JAY WILLIAMS
THE BOBBY..... WALTER EDWIN

A Holiday Crowd

IT is Bank Holiday in London, and the concert halls are filled to their utmost capacity. The particular hall herein illustrated is filled with costermongers, and Jack and Lily Tweedles and their baby are seated at a table. Jack, searching for a waiter, enters the adjoining room, forgets his wife and baby, and joins a party of dancers. While Lily patiently awaits his return, a sightseer, Mr. Moreton, seats himself at her table and enters into a conversation. At this point Jack returns, flies into a jealous rage, and drags his wife from the place.

We next see Jack and Lily with the baby at the railway station, where they become separated in the crowd rushing through the gates. While vainly searching for her costermonger husband, she again meets Mr. Moreton, who happens to be bound in the same direction, and who kindly escorts her to the railway carriage. Upon reaching her destination he again assists her by holding the baby while she steps out of the carriage. The other occupants, in their mad rush to get out, block his way; the door slams in his face, and he is left with the baby in his arms while the train lurches on.

He gets out at the next station and wends his way to a public house, where he leaves the baby while he goes in search of the costermonger's abode. Meanwhile Lily finds her husband, and amid tears and sobs acknowledges the loss of their baby. Jack angrily commands her to find it, and then he goes to the public-house to drown his sorrow. There, to his surprise, he finds the baby in the arms of the landlady. He attempts to seize the baby, and is about to be forcibly ejected when Mr. Moreton enters with Lily. Harsh words almost develop into a row, and when Jack is once more in possession of his wife and baby he leaves, threatening Mr. Moreton with dire vengeance.

Posters for this subject will be issued.

The City of Denver, "The Queen of the Plains"

(Arapaloe Co., Colorado, U.S.A.)

(SCENIC)

Released June 8th, 1912

Film No. 6970 **Copyrighted, February, 1912** **Code, Vorhoefen** **Approx. Length, 575 feet**

AN old American adage runs, "Young men, go West and grow up with the country," but to-day they say. "Go to a moving picture theatre and see if you like the West first, and then go if you will."

In a similar manner it is well worth your while to see this fine scenic picture of the city of Denver, the great commercial centre of Colorado, popularly known as the "Queen of the Plains." And indeed she is a queen perched upon the edge of a great Western prairie, and facing the grand old Rockies, of which it commands a view of more than 200 miles in extent, from Pike's Peak in the South to beyond Long's Peak in the North. This picture isn't a series of streets and people, with a few public buildings thrown in, but a variety of views that fascinate and charm. The stock yards, with their hundreds of cattle on their way to your dining table; the buffaloes in the park, the hand-maids of the city cleaning their regal queen for her daily task; the public baths, the Municipal Theatre and the public playgrounds all give an added sparkle and interest to this interesting and instructive picture which closes with a magnificent run of the entire fire department of the City of Denver in action.

The Heir Apparent

(Continued from page 5.)

time he sees Clara, and his impression of her is so favourable that he decides that his son's choice has been a wise one, and takes her into his arms.

A strong story, elaborately set, this may be confidently announced as a feature film.

Posters for this subject will be issued.

The Jam Closet

(COMEDY)

Released June 8th, 1912

Film No. 6989 **Copyrighted, March, 1912** **Code, Vorkost** **Approx. Length, 380 feet**

CAST OF CHARACTERS

THE MOTHER..... MRS. N. G. MITCHELL
HER MISCHIEVOUS SON ..... WILLIAM PORTER
HER LITTLE GIRL ..... KATHLEEN COUGHLIN
THE ICEMAN ..... ARTHUR HOUSEMANN
THE COOK ..... GERTRUDE McCOY

THIS natural little comedy will prove a page out of the life of many a person who sees it. The title itself will tell you what to expect, for it will no doubt awaken memories of youthful excursions into the forbidden paradise.

Willie sees a chance to slip in the pantry and get a taste of the goodies that are stored within. Kittie, his little sister, catches him as he is about to see what he can discover, and tells him not to do it, but he says that he will, and calls her a "Tattle Tale" if she tells mamma. The pantry door stands wide open—mamma or someone else has left it so with the key in the lock—Willie goes in. Kittie locks him in and goes to tell mamma.

The cook comes in the kitchen with the iceman, and during a little flirtation on their part Willie in the pantry lets a jar drop. They listen, but think it was nothing; but the second time that Willie drops a preserve jar they think of burglars; then the maid is called, the iceman gets an axe, and they are ready to break in the door when Kitty comes in with mamma. She opens the door, and out walks a very different looking young man from the one who entered.

Willie is "a sight," as Kittie expresses it. He is jam from head to feet. No one can touch him. Finally the iceman starts to pick him up with his tongs, but the mother stops him for fear of hurting the boy, so then he takes a towel and picks him up by making a sling under Willie's arms. He is put in the bath, clothes and all, and is soon clean again.

A comedy that is "real boy," wholesome, and not in the least suggestive of maliciousness, and one that will afford unbounded merriment to old and young.

"The cinematograph must be regarded to-day as the principal educational influence in Servia. The people in the interior of the country are extraordinarily slow and apathetic, and until the advent of the cinematograph no external stimulus was strong enough to move them. The influence of the travelling theatre was negligible, but moving pictures have widened their outlook, and these people have made greater progress in the past few years than they have for centuries. When the public began to interest themselves in moving pictures they took the first step out of the darkness into which they were sunk. For the first time in their history a longing for the beautiful was awakened in men stupefied by hard work and dulled by narrow surroundings."—*Bioscope.*

Lost—Three Hours

By Ethel Browning

(COMEDY)

Released June 8th, 1912

Film No. 6990 **Copyrighted, March, 1912** **Code, Vorksteel** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

A JOLLY GOOD FELLOW..... AUGUSTUS PHILLIPS
HIS WIFE..... GERTRUDE McCOY

ONE can rarely see two more attractive young married people than appear in this story, nor can the trials and tribulations of a young wife who has married "a jolly good fellow" be more delightfully and refreshingly put before us in a comedy vein.

Bob and Betty would be quite happy if the boys, with Jack at their head, would let him alone. But their evenings at home are interrupted by invitations to smokers and club affairs in which Betty, of course, is not included, the result being that Bob comes home in the wee, small hours, and not always in the happiest frame of mind for Betty. Of course, he makes good resolutions and, of course, he breaks them, and finally one night, coming in at almost two o'clock, he answers Betty's query from upstairs as to the time by boldly announcing that it is only eleven o'clock. At that instant the cuckoo clock at his shoulder cuckoos twice, and to bear out his statement he is obliged to imitate the cuckoo nine more times. Upstairs Betty has not been deceived by the imitation, and decides to take him at his word. She accordingly sets the alarm clock back three hours.

In the morning, while he is asleep, she gets up, sets his watch back, and also the cuckoo clock. Consequently he comes down to breakfast shortly after eleven o'clock. He wonders why Betty is so cheerful, but she has a little plan of her own. He also wonders why the tramway-car is so deserted at what he thinks is the rush hour of the morning. But when he arrives at the office he finds that there is a reason, and the boss states the reason in very emphatic terms. Then it dawns upon Bob that Betty is the cause of his lateness, and that she had simply taken him at his word as to the time of day. The idea makes him consider the situation rather seriously, and results in a very complete and lasting cure, to their mutual satisfaction.

Posters for this subject will be issued.

One Thousand Miles Through the Rockies

(Colorado, U.S.A.)

(DESCRIPTIVE)

Released June 12th, 1912

Film No. 6979 **Copyrighted, February, 1912** **Code, Vorkauen** **Approx. Length, 350 feet**

A THOUSAND beautiful spots, a thousand marvels of nature, a thousand miles of grandeur, will be the verdict of each spectator as he views this wonderful trip through the Colorado Rockies.

Even minus the riot of colour that abounds in this garden of rocks and sun-kissed, snow-capped, forest-bedecked region, the grandeur, magnificence and majestic aspect is all there before the observer's eyes. The Royal Gorge with its shadowy depths and rushing stream winds like a silver thread between huge, towering cliffs that verily seem to shut out the sunlight and stars. The swinging bridge that supports the railroad track is shown in all its marvels of engineering skill. What beauty, what grandeur we see in Tennessee Pass, Eagle River Canyon, and that wonderful canyon of the Grand River. Here we pause a moment at Colorado Hotel at Glenwood Springs and catch a glimpse of the Hot Springs and the swimming pool, and then again to Uray, from there by stage-coach to Red Mountain, the most marvellous trip by stage in America, and so on to the end of a thousand miles to Garfield's Monument and Toltes Gorge, and over the mountain tops at sunset on our way to Denver.

A beautiful film with all the grandeurs of the Rockies blended into one special scenic reel.

The Edison Company have just completed filming the first of Sir Gilbert Parker's stories. This, " The House with the Tall Porch," has been staged in Bermuda. They expect, I hear, to issue one of Sir Gilbert's stories in photo play every two or three weeks. —*London Evening News.*

Her Polished Family

(COMEDY)

Released June 12th, 1912

Film No. 6996 **Copyrighted, March, 1912** **Code, Vorlaengst** **Approx. Length, 1000 feet**

CAST OF CHARACTERS

EMILY ..... JEANIE McPHERSON
HER FATHER ..... ROBERT BROWER
HER MOTHER ..... MRS. WALLACE ERSKINE
HER BROTHERS ..... GUY HEDLUND, EDWIN CLARK
EDWARD EASTON, her city beau ..... AUGUSTUS PHILLIPS
THE HIRED GIRL ..... ALICE WASHBURN

AFTER spending two years in a boarding school, Emily Sprouts returns to her country home and discovers that her family lacks polished manners. Their old-fashioned country ways impress her so unfavourably that she is continually finding fault with her father and mother, beseeching them to acquire polish, and nagging at her brothers until the entire family is very uncomfortable. The impending visit of her city beau, Edward Easton, whom she met while at boarding school, is perhaps the primary cause of her fault finding. Just previous to Easton's arrival, Emily conducts a rehearsal of table and drawing-room manners to make sure that Edward will be impressed by her polished family. Emily's parents and brothers resolve to teach her a lesson. They take their old servant Mandy into the conspiracy and decide to be so painfully polite and polished during Easton's call that Emily will be glad to drop her refinement crusade.

In due time Emily meets Easton by appointment and takes him to the house to meet her people and remain for dinner. In the meantime the Sprouts family have donned their best Sunday-go-to-meeting clothes and are assembled in the parlour when the honoured guest arrives. He is introduced to the family, but the exaggerated politeness with which he is met by the family amazes him to a degree of speechlessness. The profound bowing and scraping with assumed seriousness is so funny that laughter is irresistible. In the dining-room the fun continues until the limit is reached, compelling Easton to depart. Emily, in tears now, demands an explanation, and father tells her that, thanks to her efforts, the family has become highly polished. She realises that the lesson taught her was well deserved. Easton is apprised of the real situation, returns to the house and is welcomed in the good old-fashioned way. Emily's common sense now reasserts itself; her false pride vanishes, and everybody is happy.

Posters for this subject will be issued.

The President's Special

(DRAMATIC)

(Re-issue)

Released June 12th, 1912

Film No. 6589 **Copyrighted, February, 1910** **Code, Vestiairo** **Approx. Length, 950 feet**

HAS it ever occurred to you as you lean back in the soft seat of a Pullman railway carriage and watch the landscape flashing by, dreamily listening to the rhythmic click-click of the iron rails upon which you are being whirled along at the rate of sixty miles an hour, that your very life is constantly in the hands of one man? Not the man at the throttle, nor the grim-looking guard who hurries to and fro with a lantern on his arm, but to one man who is seated before a little instrument that clicks, clicks, clicks out the fate of hundreds of lives every hour of the day. One mistake, one moment of neglect, and you are whirled into eternity amid the grinding noises of the train wreck.

" The President's Special " is a silent drama founded on just such a situation. It is a drama that possesses all the elements of such a tragedy, accounts of which we so often find in the paper.

The story is simple and direct, yet exceedingly dramatic. The day operator at Willoughby Station comes on duty and finds Collins, the night man, quite ill. Collins leaves for home, promising to be at work again in the evening. This he fails to do and the day operator is forced to stick to his post for forty-eight hours. His wife calls at midnight to bring him his supper and endeavours to cheer him up while he is struggling with the powers of sleep. At this juncture he receives a telegraph message instructing him to flag passenger train Number Nine and side track same, giving the President's special the right of way on the track. This the wife learns and leaves.

The operator, left alone, begins a terrible struggle to keep awake. There is no torture greater than that of being denied the right of sleep. At last Nature conquers will power. We see the operator's head fall to his arm, and sweet sleep reigns supreme. Suddenly breaking the silence of the night, passenger train Number Nine dashes by. The rattle of the wheels awakes the sleeping man, but too late !

(Continued on page 13.)

The President's Special

(Continued from page 12.)

He has paid the awful price of a moment's sleep. To his mind come constantly the words, "A wreck, a wreck, and I am the guilty man." His dream becomes confused. He sees the trains rushing down the track towards each other—an awful crash, and all is darkness before him! Now come the victims of his guilt, accusing him of his crime, mocking and jeering at him. Death seems to be the only solution to shut them from his sight. He draws forth the revolver and, as he raises the weapon to fire, his senses reel and he falls fainting to the floor.

Suddenly the scene changes to the quiet of his home. His child is saying her midnight prayers, in the midst of which his wife hears the long, low whistle of Number Nine coming down the track. In a second she realises that her husband has failed to flag the express. Grabbing up a red table cloth, she dashes from the house to stop the train, but it is too late—the train has passed. Fate at this moment takes up the destiny of lives and brings down the road an automobile. The frantic woman hails the car, and in a spirit of desperation tells what is needed to save hundreds of lives; the train must be stopped. A second of explanation, and the big touring car is seen dashing down the road at the rate of sixty miles an hour after the express train.

There follows a race so thrilling that few spectators have ever witnessed its equal on the moving picture canvas. The train is reached, the engineer sees the signal and stops the express. A wreck has been averted, and the wife of the telegraph operator at Willoughby Station becomes the heroine of a splendid, dramatic moving picture, which will win popular favour in every moving picture house throughout the country.

Posters for this subject will be issued.

A New R. L. Stevenson Film

"Treasure Island"

FOLLOWING upon the recent success of "The Black Arrow," we have great pleasure in announcing to the trade that we shall shortly be releasing an adaptation of R. L. Stevenson's "Treasure Island." This exciting tale is as widely known as any of the famous author's works. It has become a standard story of adventure for boys, but thousands of "grown-ups" have read it with equal enjoyment. Nothing is more fascinating than the search for hidden treasure, with its accompanying perils, and here it will all be set forth with Stevenson's matchless skill. The work of adaptation presented difficulties which few can realise unless they have read the book, and we have, naturally, been forced to omit certain parts, but the result is a clearly told, exciting drama, without one dull moment in it. The scenery of Bermuda, where it was taken, gives just the proper background for the story.

Breaking into the Film "Game"

By Harry Furniss

SHAKESPEARE'S words: "All the world's a stage and all the men and women merely players. They have their exits and their entrances; and one man in his time plays many parts," are truer of some men than of others. The exceptional man is he who plays but one part. I cannot claim the exceptional, for I have played on the ordinary stage of publicity more parts than most men—that of caricaturist, illustrator, journalist, novelist, and lecturer. So early did I start—I was but fourteen—that many persons consider me dead and buried. I have read my own obituary, a fact that reminds me of an old story of a prominent American who, after reading his obituary in a Brooklyn journal, presented himself at the office of the newspaper and roundly abused the editor for prematurely killing him. "You have ruined me, sir, you must apologize right away before more mischief is done." "We never apologize," was the reply. "Then I'll appeal to the law," shouted the enraged victim. "Stay," said the editor, sympathetically, "I feel for you deeply. I hold you in great respect, sir. I shall willingly do all I can. To-day you are dead and buried—so there's an end to that. But, sir, in to-morrow's issue I shall find room for you in the births column!"

I have myself just been born into a new world, another stage, a stage upon which I have already, in the course of a week, played many parts—the stage of the Edison Company's Cinematograph Theatre. I am author, artist and actor. Whether I am sufficiently competent in any one of these three departments to justify the Edison Company's confidence in me has yet to be proved. But, in the meantime, I am one of Horace G. Plimpton's happy family in the Bedford Park Studio, and I would say here that, in spite of my consciousness that I have been a sad trial to those who have worked with me in a world absolutely strange to me, my first week in it has been one of the pleasantest I have ever enjoyed.

To me, cinematograph pictures have always been an attraction, a recreation, and education. It so happens I have been exceptionally hard-worked the

"My Dresser"

last three or four years, having illustrated every work of Dickens and every work of Thackeray in that time, working on an average fifteen hours daily, but I have found a few hours, now and then, in a cinematograph theatre a delightful recreation besides being an artistic tonic. So impressed did I become that no sooner were my two big tasks over than I set to work to write stories to be told in moving pictures. Now my experience showed me that Edison produced the best and the most artistic moving pictures. So I went for the best, and fortunately meeting with a reciprocative response, I crossed the Atlantic and here I am!—that is my story.

I have been "behind the scenes" in many things in my life, in many parts of the world, but never before had I seen the *modus operandi* of moving picture productions. Apparently, it has no limitations except the limitation of space. Much more can be, and is, accomplished in their productions than on any theatrical stage.

But, the stage upon which the play actor struts his brief hour is a wilderness compared with the moving picture actor's area during the brief minute in which he has to play his part. This condensation demands perfection. Such perfection can only be acquired by practice, tremendous patience—and clever making up. Fortunately I had not to make myself up—my first "dresser" was a volunteer, that universal favourite, Marc

"My First Make-Up"

McDermott, who kindly lent a friendly hand and a hare's foot and endowed my eyebrows with artistic merit. My disguise as an alienist (a term, by the way, not used or understood in my country, so I am called a "brain specialist") consists of a wig—which reminds me that when I first visited the States, five and twenty years ago, the irrepressible interviewer informed the public that my "dome of thought wanted re-thatching." This has at last been accomplished by the Edison Company with its usual thoroughness—there is no doubt about the thatch.

Of course, there would be no *raison d'etre* for my appearance—bald or bewigged—in moving pictures did I not appear, as I have done on ten lecture platforms for many years, in my own individuality. Therefore, I have written my stories around the artist, in many cases, I fear, alas, thus supplying the one touch that turns the sublime into the ridiculous.

Harry Furniss

A Burlesque by the Edison Co.

"The Yarn of the 'Nancy Bell'"

During the past few years the Edison Manufacturing Company have produced many and many a comedy which has found instant favour with the public, but it must certainly be admitted that in the film under review, "The Yarn of the Nancy Bell," they have surpassed themselves. Perhaps the predominating feature of the film is originality, which, combined with the novelty of the scenery and the grotesque costuming and make-up of the mariners of the good ship "Nancy Bell," cannot but succeed in making an irresistible appeal to all. The theme, of course, is taken from the humorous verses by Sir W. S. Gilbert, verses which, known throughout the whole world, lend an added attraction to this masterpiece of comedy.—*Kinematograph and Lantern Weekly.*

A Good Side Line

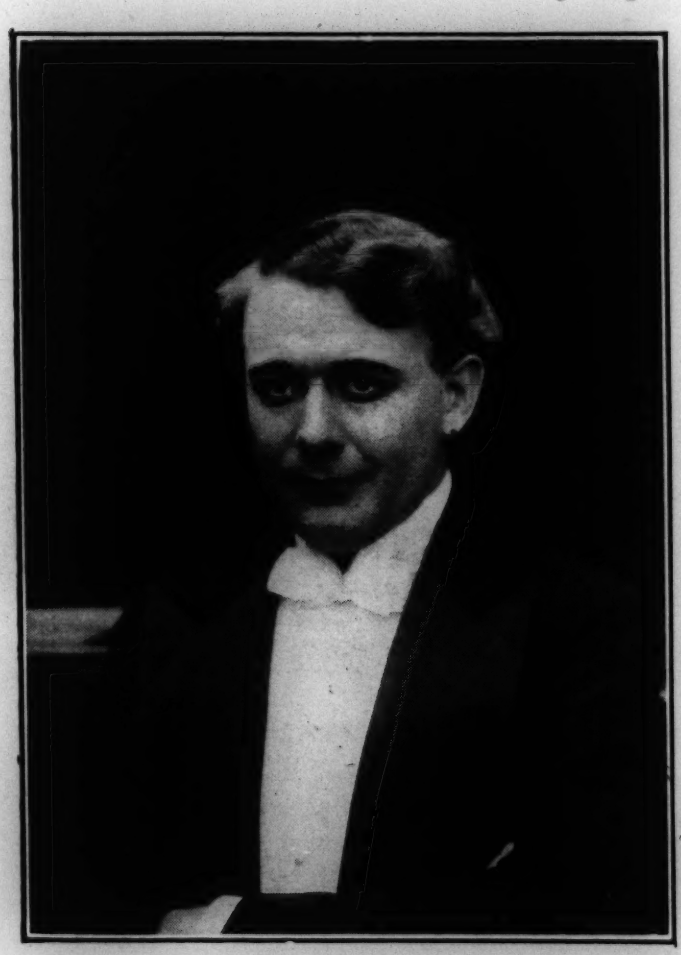
Many patrons of picture theatres have a strong desire to know more of the artists they see in the films, and more especially to have their photographs. To meet this demand the Edison Manufacturing Company, Limited, are issuing a series of twelve postcards bearing portraits of their actors and actresses. These are supplied to exhibitors at a rate which allows a good margin of profit on their resale in the theatres. Artistic notice cards announcing the fact that the postcards may be obtained from the attendants are also supplied.—*Bioscope.*

The Edison Manufacturing Co. have placed upon the market a Lobby Display Frame, containing ten photographs of their popular players. These frames, being of a new and elaborate design, made of the finest seasoned dark oak and containing bromide prints of the highest artistic quality, will prove a decoration, as well as a splendid advertisement, for the lobby or front of every electric theatre. We advise managers to write for further details.—*Kinematograph and Lantern Weekly.*

Harold M. Shaw

Harold M. Shaw, who became a member of the Edison Stock Company on January 1st, has been appearing in our productions by special arrangement, for the past two years.

He is descended from an old Kentucky family, though he himself was born in Tennessee. He chose California as his theatrical birthplace, appearing there in 1894, and in New York in the following year. In addition to five years of work in stock companies, Mr. Shaw points with pride to his appearance with Joseph



Jefferson in "The Rivals"; with Amelia Bingham in "The Climbers," "The Frisky Mrs. Johnson," "A Modern Magdalen"; with Florence Roberts in "Magda," "The Unwelcome Mrs. Hatch," "Zaza," "Sapho," and "The Adventures of Lady Ursula"; and in the late Charles Hoyt's "A Florida Enchantment."

For several seasons Mr. Shaw has featured in vaudeville, in sketches written by himself. At the present time three acts written by him are playing the vaudeville circuits.

Through the appreciative letters received by the Edison Company from motion picture patrons, and from the many favourable notices of his work appearing in the trade journals, we are of the opinion that Mr. Shaw will be a valuable addition to the Stock Company.

"Children Who Labour"

An Edison Educational

The all-important question of the employment of children is one which educational authorities and social workers generally are continually endeavouring to deal with effectively. The stringent regulations of the past two or three years indicate that they are determined to crush this evil practice. By compelling boys and girls to start work when barely out of their infancy we are sucking at the very life-blood of the nation. That such a state of affairs does exist, even in England, no one can deny; and, while it is not for us to fix the responsibility, we know that employers naturally seek the cheapest labour. Nor can we, in these pages, discuss social problems, but the poorer classes need every penny obtainable to eke out a bare existence. Although the scenes in the film under review are laid in the United States, and the Edison Company have produced it in co-operation with the United States National Child Labour Committee, the moral applies with equal forcefulness to the conditions obtaining here. To paraphrase a well-worn saying, "An ounce of experience is worth a ton of talk," as the mill-owner in this story realises only too well, when, after he has turned a deaf ear to the appeal that he should use his influence against child labour, fate intervenes, and causes his daughter to be put to work in the mill.

The film is an excellent piece of work in every respect, and bears the unmistakeable hallmark of excellence always associated with the Edison Company's productions. We predict genuine and complete success for this interesting subject.—*Bioscope.*

Anent the "Kinetogram"

This little store-house of wisdom is published for your information, Sir Knight of the Kinetoscope, and it is our aim to make it as interesting as possible. To that end, we invite your criticism—favourable or otherwise—realizing as we do that no one can divine your wishes more readily than yourself. Moreover, we are conscious of the fact that those outside the family are quicker to see the shortcomings of the child of our creation. So address your laurels or quarrels to the Editor of the *Kinetogram.*

Recent Edison Releases.

A Complete Table from March 15.

Mar.	16—John Brown's Heir (Com.)	1000
	16—A Trip from Colorado Springs to Cripple Creek (Des.)	350
	20—Eskimos in Labrador (Des.)	300
	20—The Little Organist (Dr.)	1000
	23—Papa's Sweetheart (Dr.)	625
	23—The Two Flats (Com.)	995
	27—The Daisy Cowboys (Com.)	990
	27—Lead, Kindly Light (Dr.)	1000
	30—Ludwig from Germany (Com.)	1000
April	3—A Romance of the Cliff Dwellers (Dr.)	1000
	3—Brockton Fair and Horse Show (Des.)	990
	6—The Stuff that Dreams are Made of (Com.)	1000
	10—Life in the United States Army (Des.)	1000
	10—A Question of Seconds (Dr.)	775
	13 Codfish Industry, Newfoundland (Des.)	340
	13 The Bo'sun's Watch (Com.)	1000
	17—The Awakening of John Bond (Dr.)	1000
	17—Freezing Auntie (Com.)	660
	20—Modern Weapons for Fighting Fire, New York City (Des.)	375
	20—To Save Her Brother (Dr.)	1000
	24—The Bachelor's Waterloo—a Leap Year Story (Com.)	650
	24—For the Cause of the South (Dr.)	1000
	27—St. Johns, Newfoundland, and its Surroundings (Des.)	225
	27—The Sign of the Three Labels (Com.)	1000
May	1—The Jewels (Dr.)	1000
	1—Mother and Daughters (Com.-Dr.)	1000
	4—His Secretary (Dr.)	1000
	4—The Suburban Wife (Com.)	1000
	8—The New Editor (Com.)	570
	8—Von Weber's Last Waltz (Dr.)	425
	8—Hogan's Alley (Com.)	1000
	11—Fifty Mile Ramble through the Thousand Islands (Des.)	350
	11—Lucky Dog (Com.)	500
	11—The Passing of J. B. Randell & Company (Dr.)	1000
	15—U.S. Volunteer Life-Saving Corps, New York City (Des.)	430
	15—His Daughter (Dr.)	1000
	15—The Little Delicatessen Store (Com.)	680

Advertising Synopses for Edison Releases in this Issue.

"THE YARN OF THE 'NANCY BELL.'"

This travesty from one of the famous "Bab Ballads" depicts the yarn of an old tar who is the sole survivor of the gallant crew who embarked in the ill-fated "Nancy Bell." Stranded and starving they feast upon one another until all are consumed but one. Such is the tale of sad recollections told by one composed of many.

"NEW YORK CITY STREET CLEANING."

Demonstrating in most interesting form the newest methods of cleaning a great city. Of interest to every community.

"THE HEIR APPARENT."

A dramatic and spectacular story. Laid in a small imaginary principality, it shows the love of the heir to the throne for a young American girl. A feature film.

"THE BABY."

An English gentleman, sightseeing in London's suburbs, ventures into a concert hall. He volunteers his services to a woman with a baby in apparent trouble, and from then on in the melange of humour, the baby remains with him until the end of the story. The types and settings are remarkable.

"THE CITY OF DENVER, COLORADO, U.S.A."

Interesting views of municipal activity, showing this beautiful city at its best.

"THE JAM CLOSET.'

This wholesome comedy tells how a little boy was lured by the "goodies" of the pantry to secretly indulge. Breaking up a kitchen courtship between the iceman and the cook, he is discovered by them covered from head to foot with jam. A thorough scouring follows.

"LOST—THREE HOURS."

This unique comedy, with just a touch of pathos, depicts the wit of a young and charming wife. Her husband, "a jolly good fellow," has a way of remaining at the club until wee hours of the morn. His endeavours to deceive her as to the time recoil, and as a result a new resolution is made and kept.

"ONE THOUSAND MILES THROUGH THE ROCKIES."

A remarkable scenic picture showing the unspeakable grandeur of the mountains. The photography is superb.

"HER POLISHED FAMILY."

How a country family cure their polished daughter of her constant nagging by assuming exaggerated politeness when her city beau calls. A good farce comedy.

"THE PRESIDENT'S SPECIAL."

A strong, thrilling story of railroad life, showing a most exciting race between a motor car and an express train. Fortunately the motor wins, and the President's Special is saved.

Some fine topical films have been recently released by the Edison Company. These show the icebergs off the coast of Labrador, and are quite worth a showman putting on the screen again just now.

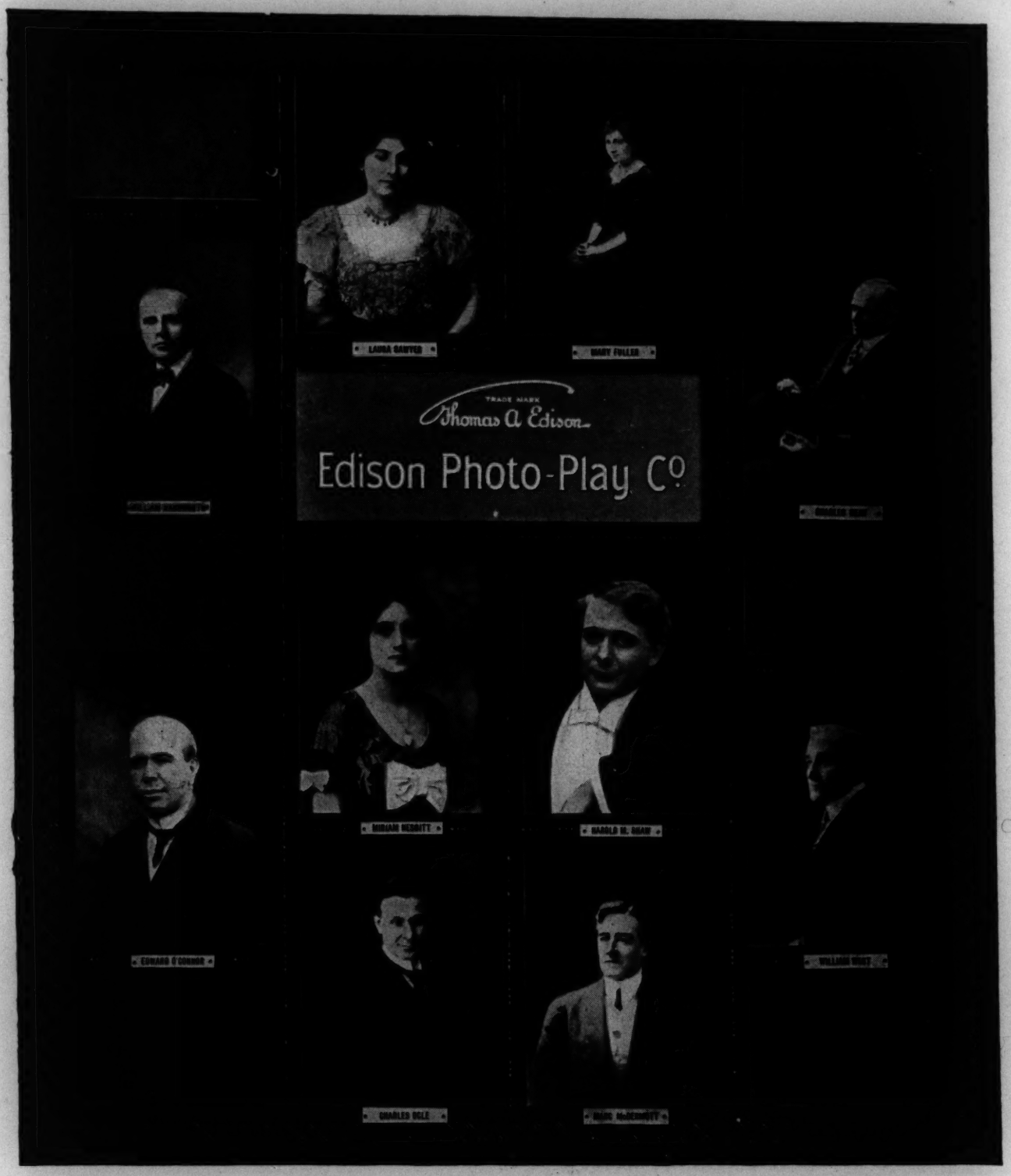
This one is splendid, and gives the public an excellent idea of what icebergs are like. On one of these mountains of ice, one can seemingly see the outline of a human face. In the background, Labrador's rugged rock-bound coast stands out majestically, completing the scenic splendour. The icebergs shown vary from fifty to two hundred feet in height, and the largest shown in the closing scene is estimated to weigh over half a million tons.

They have their origin on the western coast of Greenland, and are composed of fresh water. Floating down by the Arctic current, they constitute the greatest danger to navigation until they finally melt away in the gulf stream.

The Edison film is remarkably good, and showmen would be well advised to put it on again.—*London Evening News.*

THE NEW

Edison Lobby Display Frame



Size, 3 ft. high by 2 ft. 6 ins. wide. Photographs, 8 ins. by 6 ins.

Price 13s. 6d. each frame complete (actual cost price).

Packed in case for safe transit.

Made of dark oak of the finest quality, and containing ten (10) bromide prints of the Popular Edison Stock Players, with the name of each player indicated by a neat white celluloid plate, with black lettering permanently ingrained, under each photo.

"The Corsican Brothers"

By ALEXANDRE DUMAS

To be released June 19th

No more dramatic work was ever written than the above. The twin brothers, alike in appearance, in their love, their hatred and their feelings, stand out among the great characters of fiction. The story as told in the film, has been slightly altered from the original, in order to do away with any objectionable features, but the main theme remains and none of its power is lost. The magic of the camera in this instance makes it possible to do more than has ever been done on the stage, and one new effect in particular is bound to attract wide attention. Sumptuously set and splendidly played this is a feature film in every sense of the word.

"The Mine on the Yukon"

From "The Thaw at Slisco's"

By REX BEACH

To be released June 26th

Made in the forests of Maine the outdoor scenes in this picture come close to showing the actual conditions around which the story was written. With snow several feet deep and a blizzard raging in one scene there is a feeling of convincing reality about the film that gives Rex Beach's dramatic and unusual tale an added strength.

TRADE MARK

Thomas A Edison

TOO MUCH OF A GOOD THING

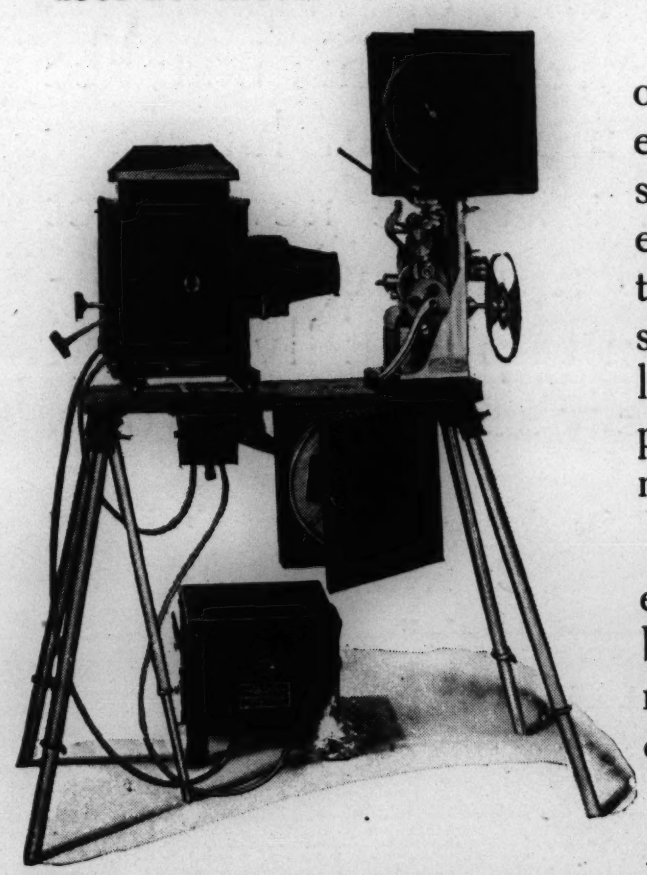
Plenty of life and movement is the first essential of a good moving picture.

People do not want to see pictures that might almost be Lantern Slides.

Therefore film producers are careful to select subjects that are alive.

But all this movement must be in the photograph, and not the movement of the film. You do not want the picture moving all over the sheet, you want it steady.

Funny as it sounds, you want on the screen a moving picture which does not move.



A Projector is a very wonderful piece of mechanism. Sixteen little pictures each second must be thrown on the screen, and thus in $\frac{1}{16}$th of a second each picture must be moved into position for showing and then remain quite stationary for $\frac{1}{20}$th of a second—which leaves $\frac{1}{80}$th of a second for the old picture to get out of position and the new one to get in register.

Each picture must come to rest in exactly the same position as the one before it, because the slightest error is magnified many times when thrown on the screen.

On a screen 12ft. by 9ft. an error of $\frac{1}{64}$th of an inch in the register of the film, means that the picture is $2\frac{1}{2}$ inches out of position.

THEREFORE

Use the EDISON KINETOSCOPE, which is rock steady, due to care in design and precision in manufacture.

Write for particulars to :—

EDISON MANUFACTURING CO., Ltd.,
25 Clerkenwell Road, London, E.C.

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